WAMH Records

DJ Manual, 2nd revision 1989

Box 1 Folder 30

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# WAMH
# DJ MANUAL

## Second revision - 1989

rewritten, original MMP
amendment kept (name changed
to MMP)

# WAMH DJ Manual

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The Executive Board of WAMH Amherst College Radio

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# INTRODUCTION

WAMH is going through some major changes. We are in the process of moving from the 70's and into the 90's, thanks to the generous support of the Administration, Amherst alumni, and the Student Finance Committee. The changes range from remodelling and re-equipping the station, to re-assessing its internal structure and operating procedures.

We want to set WAMH on a course toward being one of the hottest and most advanced facilities of its kind among institutions of Amherst's class. Our goal is to return WAMH to the status it enjoyed during the late 50's and 60's as a technologically state-of-the-art broadcast and recording facility providing Amherst students with superb opportunities for exploration in the broadcast arts.

Both external and internal support for WAMH is critical to the success of this endeavor. With over 200 students involved in WAMH in numerous roles, we demonstrate our importance to the student body. We, the Executive Board of WAMH, would like to make Amherst College Radio one of the reasons that Amherst returns to being the number one liberal arts school in the country, and we need your help in doing so.

# PART I
# THE STATION LOGS

The station logs have three parts: the transmitter operating log, the program log, and the operator column. It cannot be overemphasized that that logs are probably the most important part of your show, as they are the only permanent record of it when license renewal time comes around. Logs are what the Federal Communications Commission (FCC) checks. So if they are not constantly in good shape, we can be screwed. The FCC can come down and snoop around at any time; if the logs are messy, we go off instantly and can only hope to reappear. So keep good logs, and if Uncle Sam doesn't catch your mistakes, WAMH will—too many consistent errors will mean no show.

The key to keeping good logs is understanding and then constantly referring to the sample log posted above the mixing board in MCR (the Main Control Room at the station), and also included in this manual (Appendix I). Refer to the copy in this manual and learn how to do it as we run through its various parts.

## A. THE TRANSMITTER OPERATING LOGS

Maintaining the transmitter operating log is simple, because mainly it consists of recording meter readings. Everything relating to the operation of the transmitter is recorded in the operating log on the right portion of the computer printout. The following readings and actions must all be recorded (procedures and further details will be discussed in Part II):

1) Meter Readings: You must take three types of transmitter meter readings hourly. The three meter readings are *Volts*, *Amps*, and *%Power*. Because the transmitter is located on a mountaintop several miles from campus, you take your readings from the remote control unit in MCR. Meter readings must be taken within five minutes of the hour.

2) Raising or Lowering the Power: If the meter reading for power is lower than 92% or above 102% you will have to raise or lower the power. This action must be logged in the *Comments* column. Whenever you need to adjust the power, you must also take meter readings before and after the change.

3) Turning the Station ON/OFF: Whenever you turn the transmitter on or off, you must log that action, because doing so affects the broadcast signal on our frequency (89.3 FM). This signal emitted by the transmitter is called the *carrier*.

4) The Emergency Broadcast System: The final thing you must note in the *Comments* column are any broadcasts of the Emergency Broadcast System. These broadcasts are very infrequent.

## B. THE PROGRAM LOG

The program log is the section of the station logs which you will work with most often. Located on the left half of the printout, it serves as both a record and schedule of our program. You must record the following items in the program log:

1) Station Identifications (SID's): *Without exception*, you must announce the station's call letters and location within 5 minutes of the hour. At any time

from five minutes of the hour to five after the hour, you must *absolutely* air the words "WAMH-Amherst" or "WAMH in Amherst." These two forms of station identification are the only legal forms. As long as you air one of these two phrases, you may say them however you want. The SID may be done informally, as in "That's the Three O'Clock from the Psychodelic Pup Jam on WAMH in Amherst. I'm Loren, here 'til six...," or just a simple "This is WAMH-Amherst." When you've done the SID, you must log the time you did it in two places: once in the *Aired* column next to the entry for "Station ID"; and also in the *SID* column on the far left. In addition to the mandatory hourly SID's, log all the other times during the hour that you do a legal SID in the *SID* column, but not in the *Aired* column. In general, you should do SID's often because they reinforce our call letters in the listeners' minds, and because they foster audience identification with WAMH-Amherst.

2) Public Service Announcements (PSA's): Perhaps the most important way WAMH fulfills its FCC obligation to "serve the public interest" is by airing tons of PSA's. This means you have to air them at the times scheduled during your show. You are faced with two types of PSA's: ones recorded on cartridge tapes (carts) and others written on index cards kept in a file box in MCR. The program logs dictate that PSA's be aired every twenty minutes; you should make every effort to air them as close to the scheduled times as possible. At the present time, WAMH does not schedule PSA's for specific times; therefore, when you select and air a PSA: you must (a) log the time you aired the announcement in the *Aired* column of the log next to the scheduled time, and in the *Program Name* portion of the log, right next to the letters "PSA," and (b) note the name and length of the PSA in the log.

3) X-Plugs (read "cross-plugs"): As with PSA's, x-plugs are either recorded on carts or written on index cards. Their purpose is to alert our audience to other programs on WAMH. If you air one, some of your audience might check out the program. Unlike PSA's, you need not log the subject of the x-plug, but be sure to log the time you aired it in the *Aired* column. If you don't air one (not good) write "NA" in the *Aired* column.

4) News, Late-Night Sports, and Sports Quiz: If they are aired during your show, log under the *Aired* column the actual time it begins.

You should be familiar with the the following columns of the program log where information is recorded.

1) The far left-hand column, labelled SID, should be used whenever you do a legal station ID, "WAMH-Amherst" or "WAMH in Amherst."

2) You should never have to touch the next three columns from the left: SRCE, TYPE, and PROG SCHED. For your information, SRCE contains the origin of the aired material: local (L) or recorded (REC). TYPE defines the kind of program being aired (news, PSA's, sports, etc.). PROG SCHED is important because it is the guide for proper airtimes for all programs. Follow this schedule as closely as possible.

3) In the PROG AIRED column you write the actual time that scheduled programming goes over the airwaves. If something scheduled never gets aired, write "NA" for "Not Aired" in this column.

4) The PROGRAM NAME column contains the names of the programs which are scheduled to be aired. You will only write in this column when you record the title of PSA's that you have read or played on the air.

## C. The Operator Column

Sandwiched between the program and operating logs is the "Operator" column. When you begin and complete your show, sign your name *exactly* as it appears on your FCC license in this column. Also include the time at which you take or hand over control of the station. For example, if you were doing a 9AM-12PM slot, you would write "John James Doe on @9:00AM" and later "John James Doe off @12:00PM." (Note that noon is 12PM and midnight is 12AM.) Three things to remember: sign your name as it appears on your license, don't forget AM or PM, and have no gap or overlap between the times of the jocks who come before and after you.

## D. Log Corrections

The best way to avoid having to make log corrections at all is to follow the posted example in MCR; it is the *only* way to fulfill the FCC requirements legally. *Do not count on the DJ before you to have kept the log properly.*

However, if you are notified by the Chief Announcer that you have made a mistake, go make the following changes to the log with a pen:

1) If you omitted or forgot something, circle the spot, initial and date it, and write the correct entry next to it.

2) If you made an incorrect entry, cross it out with a single line, initial and date it, and write in the correct entry.

This concludes this somewhat dry but extremely important part of the manual. Just remember: follow the example posted above the mixing board in MCR, ascertain your logs are legible, always use an ink pen, and ask the Chief Announcer if you have any questions.

# PART II
# IMPORTANT PROCEDURES

## A. CONTROLLING BROADCASTING LEVELS PROPERLY

The levels or the volume at which you broadcast are very important. In the MCR, you control the broadcast volume by using dials called potentiometers, abbreviated "POT". If you have your broadcast levels set too high (called over-modulation), the sound will be distorted and the signal can splatter, causing interference. Having the levels too low (under-modulation) results in too weak a signal. When a receiver tries to compensate for this weak signal, it ends up amplifying both the signal and the noise. The result is horrible sound. To check the broadcast levels, look at the two VU meters on the mixing board. Each VU meter has a gradiated dial, with the numbers over "100%" in red. The levels (the height of the needles on the meters) should always peak at about 100%. If the levels are too high or too low, *slowly* adjust the volume on the POT until the meters are peaking at about 100%. Each potentiometer is marked with an approximate ideal level, however, you should use these levels only as a guide; the VU meters are the most accurate way of adjusting broadcast level. Some records start out very quietly and need to be set high to begin with; later the volume can be decreased. Always decrease the volume gradually or the music will have a blurred sound. When you are on the mike, the volume should be set at the loudness best for you, so discover what is right for you and keep the volume at that level each time. A word of caution: be wary of playing around too much with POT volumes during a song or PSA. Volume changes are highly noticeable, and the OPTIMOD (at the transmitter) does a good job of stabilizing the broadcast signal's volume anyway. In short, don't touch too much; just make sure the segues have constant volumes between songs. Keeping the meters mostly out of the red, however, is vital.

## B. TURNING THE STATION ON

To turn the station on by remote control in MCR, you must simply do this:

1) Press the %POWER button on the remote control and ascertain that the station is indeed off (i.e. reading very low).

2) Press button #13 (labelled ON/OFF) on the remote control.

3) Press the RAISE button for 4–5 seconds, no more!

4) Wait for ninety seconds, during which time you should press in the black button labelled AIR above the monitor volume knob on the mixing board. Also make certain that the receiver in the top of the left of the two equipment racks is on.

5) When the sound coming in on the speakers goes from static to dead air, the station is on the air.

6) Enter "Carrier on @" as described in the section on the operating logs.

7) Take meter readings (see that section), and adjust the power to the desired level (see that section). Make sure you do the calibration correctly.

8) Play the "Station Sign-On" cart, and enter "Program on @" and your name on the logs (as described in the sections on the operating logs and the operator column, respectively).

9) If you have any problems, get in touch with an E-Board member. If you break anything due to negligence, you could be responsible for it.

## C. Taking Meter Readings

Taking meter readings is very easy yet very important. Here's how:

1) Press the yellow CAL button on the remote control.
2) Press the RECYCLE button for about 2 seconds.
3) Set the meter needle to exactly zero using the ZERO SET knob.
4) Press the RAISE button and hold it in while you set the meter needle exactly between the opposing arrows at the top of the meter by using the CALIBRATE knob.
5) Release the RAISE button and recheck the zeroing of the meter. If it's no longer zeroed, repeat steps 3 through 5 until the needle rests exactly on zero when the RAISE button is not pressed, and exactly between the arrows when the RAISE button is pressed. Make sure you are looking straight on at the meter. And remember: *the accuracy of the readings depends on the accuracy of calibration.*
6) Press the VOLTS button on the remote control.
7) Read the plate voltage on the 0 to 10 scale, interpreting it as 0 to 100 volts. Record the reading and time in the operating log.
8) Press the AMPS button on the remote control.
9) Read the amps on the 0 to 5 scale, interpreting it as 0 to 5.0 amps. Record the reading in the operating log.
10) Press the %POWER button on the remote control.
11) Read the %POWER output on the lower scale and record the reading in the operating log.
12) If the power reading does not lie within 93 to 103 percent, raise or lower the power.
13) The buttons assigned to VOLTS, AMPS, and %POWER are changed occasionally (i.e. VOLTS may go from button #4 to #7) for technical reasons. Watch for notes indicating these changes.

## D. Raising and Lowering the Power

If you must raise or lower the power, here's how:

1) Take and log your initial meter readings (which are too high or too low) in the operating log.
2) Press the %POWER button on the remote control.

3) Press the RAISE or LOWER button momentarily.

4) If the power rises back to the desired level (usually 100%), the power has been adjusted (WOW!).

5) Take and log another set of meter readings.

6) Write in the "Comments" column of the operating log, "Power raised (lowered) @ XX:XX AM (PM)."

## E. Emergency Broadcast System Operation

If you receive something over the EBS machine:

1) If it is an actual emergency (very unlikely), call the General Manager or Program Director or some other important member of the E-Board. Try to get one of them into the station to deal with it. If you have to deal with it, here is what to do:

   a) Get the pink envelope taped to the east wall of MCR, near the ceiling.

   b) To see if it is an emergency you must match the words read over the machine with those shown for the day's date.

   c) If the codewords match, it is a real emergency, so do what they tell you to do over the machine.

   d) WAMH is a secondary EBS station and thus may be instructed to sign off the air in an actual emergency. If you do have to sign off, you will probably have to keep monitoring the EBS receiver, as you may be requested to go back on the air.

2) If you are just receiving a test (very likely), do this:

   *Before the song ends:*

   a) Hit the RESET button on the EBS machine.

   b) Get the EBS cart from the file and put it in the cart machine.

   c) Push the gray button labelled "EBS" above POT #4 (assuming you're not playing an album on turntable 2), and turn up POT #4 to about 2 o'clock.

   d) Open the little red door on the lower half of the EBS machine and ascertain that the "Timed Output" button is depressed.

   *At the end of the song:*

   e) Play the first half of the cart (approx 10 secs), in which the voices close by saying, "This is only a test." (It will shut itself off automatically after these words).

   f) Immediately after the word "test," push the START button inside the lower door on the EBS machine.

   g) Immediately upon completion of the tone (approx 60 secs), play the second half of the cart, in which the voices close by saying, "This was only a test."

h) Immediately after the word "test," segue to another song (not on turntable 2).

i) Turn down POT #4 and press the white button labelled "TT2" above POT #4.

j) Now enter in the logs the times at which you received and aired the test; as it has been done on the sample log posted above the mixing board, write in the "Comments" column of the operating log "EBS Test Received @ XX:XX:XM" and "EBS Test Aired @ XX:XX:XM."

k) Congratulate yourself on keeping us legal. Thanks.

## F. Airing News/Sports from A-Studio

Typically all live newscasts and sports quizzes will take place from A-Studio, the little room off MCR. The procedure for airing these features is simple, directly paralleling the procedure for speaking into the microphone in MCR. As the DJ in MCR, you should follow this procedure:

1) Decide when the people in A-Studio are going on the air. Scheduled news and sportscasts should begin ON TIME.

2) Discuss any special technicalities of the show (which carts should be played when, etc.).

3) Just before they are going on the air, make sure the white button for channel 2 (labelled "NEWS ROOM") is depressed. Flip the toggle switch above POT #2 to "P," which will shut off the speaker in the news room and hopefully clue them to hush. When you turn POT #2 up (to four o'clock), whatever they say will go over the air. Cue them in an obvious way at the moment that you want them to start.

4) Prepare for when they will need you again. If you will be playing an album or cart, get it cued up. Pay attention to the program. If something goes wrong, you might have to save them. And be ready for their conclusion, so there isn't dead air or bad ad-libbing.

5) As soon as possible after they're done, turn down the POT #2 and flip the toggle switch back to the middle. Often people in A-Studio forget to stay quiet—you don't want their chatter over your song.

# PART III
# ALBUMS, CARTS, CASSETTES

## A. CARING FOR THE ALBUM COLLECTION

Records are located in various parts of the station. The most frequently played albums are in MCR, with the exception of the jazz collection which is currently in B-Studio due to space limitations. B-Studio also houses soundtracks, reggae, blues, and other less often-played albums. The classical music collections are in the front office.

Because an overwhelming amount of our programming is musical, maintaining the album collection is more than essential to the continued good health of our sound. How can you help? It's easy! Just do this:

1) Make sure you file all your albums in the correct places after you play them and before you leave. A misfiled album is as good as gone. A stolen or "borrowed" album is gone. The next listener or DJ who wants to hear it is going to bum. After your show, all records must be returned to their proper location. Therefore, if all albums that are out aren't filed by the previous DJ, you'll have to do it. So tell the DJ to put them away! If s/he refuses, let the Program Director know about it.

2) Nothing is more frustrating that a skipping record in the middle of your incredibly tight show. Therefore, always handle all records at all times as if they were your own. This means holding the records only by the edges or the center. *Never touch the grooves*. Never leave records lying around; they belong on a turntable or in their jacket, nowhere else. Records should never be placed directly into the album jacket; always insert them in the inner sleeve (which is kept facing out so that it won't rip and so that you won't have to take it out every time you want to play it). If a record is missing its inner sleeve, there should be spare ones by the clock. If not, make a note on the "Missing/Damaged Album" chart.

3) After putting a record on a turntable, be sure to DiscWash it. This process reduces static and removes dust particles, improves the sound quality of the record (a dirty record is almost as bad as a scratched one), reduces the wear on the record, and radically reduces the possibility of skipping. If the DiscWasher bottle has disappeared, or if you are unclear about proper DiscWashing technique, talk to the Production Director or Chief Announcer.

4) If a record is missing or damaged write the required information on the "Missing/Damaged Record" list which are posted on the window behind the turntables. This is the only way the music department will know about it. This list may also be used to inform the Music Directors of all of those brilliant musical gems that they have forgotten to acquire. Simply write down as much information as you can about the record. If you prefer, you can contact them directly about these matters. The Music Directors have regularly scheduled office hours in their office off the front room.

5) When cueing up records, spin both the platter and the record. Do not spin the record by itself. On a cued record, the needle should be about a quarter-turn before the first note.

*REMEMBER—Keeping our records in good condition is essential if we are to sound like anything but mere amateurs.*

## B. CARTS

WAMH uses cartridge tapes (carts) to hold short pre-recorded announcements and songs which are not contained on albums. Carts create problems only when they are not used correctly. If you load a cart into the cart machine and the STOP light is not lit, the cart won't start when you push START. Make sure that you've inserted the cart fully into the machine and that the STOP button is lit. After you play a cart, turn down the POT and allow it to play through until it stops itself and the red STOP light flashes. You can also press the white FAST FORWARD button to advance the cart to the beginning rapidly. That way it will be cued up for the next person. If everyone does this there should be no problem. If you are the perfectionist/compulsive type, you can play the cart through once over the cue speaker, to ensure that it will be cued up when you need it. When you start a cart, make sure that POT #6 is up before you push the START button. Typical cart volumes require the POT be set between twelve and two o'clock. Once the cart is over, you should turn the volume down since there may be some noise on the "silent" part.

## C. CASSETTES

The method for using the cassette deck to play tapes on the air is very similar to that for using a turntable. Ascertain that the toggle switch above POT #8 is to the right, on "P." Make sure the white button labelled "Cassette" is depressed. Cue the tape by playing it until the desired song is about to start, and hit the pause button.

Recording cassettes in MCR is just as easy as recording them in your room. Just pop a tape in there, turn the OUTPUT dial to "Minimum," press the RECORD and PLAY buttons simultaneously, adjust the meters, and start recording. The input wires for the cassette deck are hard-wired straight from the mixing board. If, when you start taping, you notice that your program is coming over the cue speaker all the time, it is most likely because POT #8 is on cue; just turn it so it so it clicks off of cue. Also, make sure POT #8 is not turned up; this will create feedback. The management of WAMH always encourages you to tape your shows often, because the best way to improve your show is to hear it: you'll realize little things that you thought you were doing well enough could use some improvement. Try it!

## D. COMPACT DISCS

WAMH's Compact Disk player is wired into POT #7B on the main board. Simply turn up this pot, making sure that the selector button labelled "CD Player" on the upper part of the board is depressed. The CD Player may be started by hitting "play" on the unit itself, or by means of its remote control, which is located for your convenience within reach of the other controls on top of the mixing board. CD's sound good on the air and DJ's should take full advantage of the capability to play them. CD players are delicate and expensive, however, so one should take special precautions that the unit is not damaged.

# Part IV
# Designing a Radio Program

When you step before the mike, you are representing WAMH and Amherst College to many people within our 35-mile broadcast range. As a WAMH DJ, it should be your primary concern to air high quality shows—with 1) the new music requirement, 2) intelligent music selection, 3) informed dialogue, and 4) smooth transitions between songs and blocks of music.

## A. The New Music Requirement: The Philosophy of Progressive Radio

In most prime-time and morning slots, you must play 50% new music during your show. In other slots, there is a 33% new music requirement. There are reasons that WAMH plays new music: 1) our FCC license says we must provide an alternative; 2) WHCN plays all the Who and Stones anyone could want; 3) the record companies like it and show their appreciation by sending us albums; 4) and there really is an audience for it! So do it! One-third or one-half new music is not asking the world of you, especially when there are 200+ new albums to choose from. You don't have to know all the words to a song to air it either. Many new albums have been reviewed so you can get an idea before you put it on the turntable. It is also good to stop by the station and take a listen to some new stuff. *The new music requirement is something we take seriously, and so we expect the same of you.* We will review your playlists (what songs you've played during your show) to be sure that you are fulfilling the requirement, and we will track you down if necessary. If this becomes a consistent problem, we will remove you from the air.

## B. Intelligent Music Selection: Targetting your audience

As a DJ, you must define the format of your show in relation to your target audience. You must decide who you want to be your audience, and then cater your music selection to them. By delivering a consistent format with a variety of music, you will find that 1) you will continually expand your abilities beyond playing your favorites every week, and 2) you will develop a core of devoted listeners.

## C. Informed Dialogue: Enlightening your Audience

A fifteen to twenty minute set is about as long as you can go without pausing to recap the songs that you have played. Twenty minutes can be really long if someone is waiting to find out what that first song was. Have something to say when you go "live", and try to vary things. Somebody who says "And before that we heard.." twenty times an hour tends to get boring. Read album covers—you'll have something to say, and it will help involve the audience. Try to know what you are talking about or at least sound like you do. Don't apologize for playing a bad request. Don't read PSA's in monotone or verbatim. And don't babble on and on so you sound like WAMH has hacker DJ's. Accessibility of your show is quite important. Listeners should feel like you are a real person and that you are offering them a bit of music and info instead of shoving your moods and musical taste down their throats. Make it sound like you want them to listen, and you're doing the show for them. If you don't, they'll have no trouble turning that dial to 91.1. But if you try to put yourself in their shoes, these things should come easily.

## D. Segues: Insuring Continuity in your Show

Endings and beginnings of songs are what make segues. There are no sure-fire formulas for good segues, but knowing how a song begins and ends is essential. However, there are a few physical aspects of doing segues to keep in mind. A typical segue involves the following steps: 1) Hitting the green turntable start button by the appropriate POT on the mixing board. 2) Immediately turning the POT up to between twelve and three o'clock. 3) Then quickly turning down the POT that was up for the last record. Never let the board monitors drop below 20dB during a segue. At the volume most people have their stereos, all they would hear is dead air. Dead air sounds bad. If songs fade in or out, lay them on top of one another. If a song starts with a bang, have the POT most of the way up before starting the record. Live music must be brought up slowly so the applause doesn't sound like a whir. With a little thought and experience, good segues become easy. Listen to others' shows and tape your own—it will help.

One specific way to improve your sets is the so-called "wave theory." If you can start hard , get softer and end up hard again, or vice versa, you have probably come closer to playing something for everyone. This seems to work better than a whole set of hard rock, followed by a whole set of mellow female vocalists, followed by a whole set of reggae...ad nauseum. If things are going together on a song to song level, the whole show will begin to flow on a larger scale quite naturally. Utilize the live breaks and ID's to your advantage by starting a new set with something completely different. If you do that, the new set can't sound exactly the same as the last, and your show will have some variation — which almost always makes for better radio. New songs work quite well to start sets. If you introduce it, people will keep listening to check it out.

## E. Excerpts from a Presentation by Carter Allen, WBCN Radio

In May 1988, WAMH Radio invited Carter Allen, music director for Boston's WBCN Radio, to speak on his experience as a professional disc jockey. The following passages are paraphrased from his presentatio.

- An elitist is someone who plays only what s/he likes.
- On average, people listen to about one hour of radio each day. Your audience consists of 5% "captive" individuals, core listeners, or phoners, and 95% fickle individuals who will roam the dial unless you can keep them tuned to your show.
- Doing your radio show is like painting a picture on the air: you must project your personality and establish your identity in the broadcast, you can use fantasy and pretend that you are in the cockpit of a 747, you can make the most mundane object seem appealing to your listeners.
- Treat your microphone like a person. Get to know the microphone as if it were a friend and carry on a conversation with it.

## F. Tips on Mike Technique

For many people, the most difficult portion of their show to improve beyond an amateur level is their on-mike skill. What you ultimately want to get across: the idea that you and the audience are having fun listening to some good music from a good DJ. If you sound like you're tired or bored, your audience will be turned off and turn you off. Put yourself in your listener's shoes. You should try to present of your material in a natural,

pleasant way. Your experience will be, however, that what sounds natural in everyday speech sounds affected and unpleasant on the air. Announcing, even in a straightforward situation like a newscast, is a little like acting; it takes some artificiality to sound natural. All you have to go on is your personality, as reflected in your voice. Here are a few hints on how to make your incredible personality project over the air:

1. When you're going to go on the mike:

    a. Make sure POT #1 is up to three–four o'clock and put the headphones on. You should close the door to MCR — this will eliminate any feedback.

    b. Think about what you're going to say. Try to make it concise, interesting and intelligent. Try to work in an ID—not necessarily legal—so our audience knows who's playing the great music. And remind yourself not to speak so quickly.

    c. About 5 seconds before you are going to speak, move the switch above POT #1 to "P." This causes a circuit breaker to silence the speakers and phone in MCR. The ON THE AIR light above the door to MCR will go on, too, warning people to be quiet. Now whatever you say will be on the program. Usually you will want to begin speaking before the song fades out entirely, i.e. mix your voice into the music.

2. When you're on the mike, there are a few keys:

    a. First and foremost—pace! And the word is—slow! The rest of these hints will be easy if you just get used to speaking a little more slowly than you usually would. Constantly remind yourself of this.

    b. Enunciate every syllable clearly. This is the only way listeners will understand your interesting and informative rap. "W" should always have an "L" in it. And when you say the last three letters, emphasize them. Most stations begin with "W." Only we end with "AMH." The same goes for "89.3."

    c. Avoid "uh" at all costs. The best way to do this is to have your rap mapped out in your head, and then speak slowly.

    d. Avoid moving your mouth in relation to the mike. When you turn your head to see what record you've cued up or what turntable it's on, it sounds like you're doing just that.

    e. When you read a PSA or a x-plug, or are just ad-libbing, speak for the station, not just for yourself. This means use "we" instead of "I." Try to make it sound as though our listeners are our friends. And don't make the station sound bad by saying that you think a record was stolen, or that the equipment doesn't work, or that all the albums are scratched! To the listener, it sounds as though the station is a bunch of bums.

    f. Relax and smile. For some reason a listener can tell if the DJ is smiling, relaxing, and having fun.

    g. A word about technique with the equipment: You're doing well on the board when you forget about it and the audience does, too. The board is a tool, a means. Play it like an instrument—find out what you can do with it, but when you're on the air, make sure you only do what you know how to do. The audience should be unaware that there's anything at all between them, you, and the music.

**One final suggestion:** Like most skills, the only way to improve is to practice. Taping your shows is the best way to learn about how you can improve. In addition, you can amass a tape collection which chronicles your favorite music through time. For most people, the radio show which plays the best music is their show. You can enjoy it over and over.

# PART V
# SPECIAL PROGRAMMING

## A. MINORITY MEDIA PROJECT

The Minority Media Project was created in 1978 with the purpose of providing greater media representation for minorities. A description of the MMP program can be found as an amendment to the constitution of the station. The following rules apply to shows falling within the MMP category:

1. No overlaps should be allowed between songs in Black Classical music (i.e. jazz) shows. A 1/2 second or more gap should be allowed, as is traditional in most jazz radio shows.

2. Disc jockeys should mention the names of songs and artists in Rhythm and Blues and Funk shows. In Black Classical shows, the following additional information is desirable: the recording date, location, and record label.

3. Minority Public Service Announcements should be aired twice per hour, Minority Media Project X-plugs should be aired once per hour, and any additional legal announcements pertaining to minority events should be aired as often as possible.

4. New music requirements for MMP shows will be determined by the MMP Director in conjunction with the MD's.

## B. SPORTS BROADCASTS

Operating the station during a sportscast is easy, yet vital. Many listeners who would otherwise not be listening to WAMH will be by their radios. Thus, a professional and well-done production is essential for WAMH to be respected in the community. Therefore, take it seriously. Here's how to do it:

1. Setting up the studio for the broadcast

   a. In MCR, press the gray button labelled "C-Studio" above POT #6, and make sure POT #6 is on cue. Now you cannot play carts.

   b. In the C-Studio, press the gray button labelled "Phone" above POT #6. Turn up POT #6 to about one o'clock and take the phone off the hook; you should hear the dial tone coming through the speakers

   c. At the appointed time, call the sportscasters, and tell them you want to do a check on their voices. Have them speak at the volume they would during a game, and adjust POT #6 in C-Studio so their voice peaks on the VU meters at about 100%. Next, run into MCR and ascertain that their voices are coming over the cue speaker. Go back to C-Studio and tell them if everything is OK. Make arrangements to call them at a certain time and find out exactly when they are to go on the air.

   d. Just before the broadcast is to be aired, have the sportscasters count down from 15 or 20 over the cue speaker so you can turn up POT #6 in MCR at exactly the correct time.

2. A few notes on style

a. It is usually a good policy to x-plug the game regularly in the hour or two before the broadcast begins.

b. An introduction by the DJ saying who the announcers will be, who the Jeffs are playing, "let's root for the guys," etc. usually sounds pretty good right before we go to the remote.

Maybe close with "so let's go to {Williamstown, Mass} for the Lord Jeffs {sport} game on WAMH in Amherst."

c. You'll develop your own style, but try to make the interaction between studio and remote sound as professional as possible. This might mean not cutting off songs halfway through, not potting up the announcers at the wrong time,being ready with something interesting when they send it back to you, etc.

d. Occasionally—after quarters, scores, definitely on the hour—choose a good time to POT down the broadcasters and let the audience know they are listening to the Amherst College Lord Jeffs on WAMH in Amherst. This is tricky, but do your best.

e. During halftime, get on the mike after each song and tell the audience that you'll be returning to the game soon.

3. How to log the broadcast

a. At the time the remote begins:

1. Write L for "local" in the SRCE column, since the broadcast is a WAMH production.

2. Write S for "sports" in the TYPE column.

3. Write the exact time the remote announcer/sportscaster begins speaking on the air in the PROG AIRED column.

4. Under PROGRAM NAME, write (for example) "Football—Amherst vs. Williams."

b. At the time you begin broadcasting again from the studio:

1. Write L in the SRCE column.

2. Write EN for "entertainment" in the TYPE column.

3. Write the time at which remote announcer stops speaking on the air in the PROG AIRED column.

4. Under PROGRAM NAME, write "Intermission Music I (or II)," "Postgame Music," or whatever is appropriate.

4. A few important tips

a. Always have someone competent in MCR listening to the broadcast, just in case there is a problem.

b. Related to that, always have an album cued up and ready to go.

c. During every intermission, the program should come back to MCR for at least one song. During this time talk to the remote announcers to ascertain that everything is going smoothly both at the site of the event and in the studio.

# PART VI
# RADIO RULES AND REGULATIONS

## A. WAMH RULES AND REGULATIONS

Now here are a few important rules, all based on common sense:

1. Avoid obscenity on the air at all costs—it sounds horrible. *You may never speak obscenely.* As of January 27, 1989 the FCC has changed its obscenity policy and it is important that we adhere to it. See Appendix VI for the new WAMH obscenity policy. It is very important that you understand it thoroughly.

2. If a fire alarm goes off during your show, try to play a long song, but in all instances evacuate the building! If there is some dead air, just get on and apologize. And don't miss this: smoke detectors have been installed in almost all rooms in the studio. If one of them goes off during your show, you owe the college $100. This generally means: *No smoking!*

3. DJ's may be removed for performing in an intoxicated state if it negatively affects air sound.

4. Under absolutely no circumstances do "friends" do any portion of your show. Such friends, while they may of course watch and chat while off the air, should have no hand in playing records, speaking, or touching any equipment. If you have friends interested in doing shows, they without exception should be sent through established Executive Board channels.

5. WAMH exists to serve the public interest, exclusively, and that public interest extends far beyond the borders of the Amherst College campus. 150 watts of effective radiated power and our fantastic transmitter location send your show about 35 miles in every direction. That means that your show should orient itself to those thousands upon thousands of people who don't live in your dorm/house. In short, no messages to friends back at the dorm, no announcements of parties and no dedications!

6. One of the most important rules here, buried to make sure you catch it, is your absolute obligation to do your show or to find a trained/approved substitute. If you can't find a sub after trying the entire substitute list, call the Program Director at least 24 hours before the show. Failure to do a show without notifying the Program Director, or the use of unapproved substitutes is punishable by immediate suspension.

7. *Under NO circumstances do any WAMH records leave the premises.* You are of course free to bring and play your own records, but removal of station records, even for "just a few minutes" is the equivalent of theft. Violators will be prosecuted to the fullest extent of the law and be brought before the Judiciary Board for college disciplinary action.

8. The back door to the station is kept locked and alarmed at all times.

9. Late night DJ's must keep volume at a lower level and the doors closed.

10. Do not create public service announcements on the spur of the moment or accept them over the phone. All PSA's come from the cart rack or the box of index cards—nowhere else. Tell persistent callers to mail them in to the PSA Czar, P.O. Box 1815. Air legitimate-sounding lost dog or community interest announcements once, but no more. As always, never hesitate to call the PSA Czar or Program Director regarding questions or doubts. And never, never announce ticket prices on the air, even if they're written down somewhere. It's totally illegal.

11. Never, ever play bootlegged tapes on the air. It can get us into big trouble.

12. When technical things go wrong, call the Chief Engineer or General Manager immediately and without hesitation or fear of reprisal. WAMH is expensive and delicate, and only our engineer fully understands it. "Things go wrong" is defined to mean equipment foul-ups, strange meter readings, questionable lights, jammed or non-starting machines, and the like. Calling the Engineer is mandatory, because if things go wrong and he doesn't find out, you will be held responsible.

## B. Basic FCC Law

Licenses: The FCC offers two kinds of commercial licenses, the RP (restricted Radiotelephone Permit) and the 1st-2nd-3rd Class series. Any of these will suffice for legal operation of WAMH. The RP is the easiest to obtain; WAMH administers the exam, and one must simply send in form 753 to the FCC in Gettysburg, Pennsylvania. If you have friends who would like to get on the air, send them to see the Chief Announcer. Licenses are issued to U.S. nationals and, in the case of the RP, are good for life (the others expire after five years). An operator's original license must be posted while s/he is on duty. If the operator works at two stations, a duplicate license must be obtained from the FCC. If a license is lost, the FCC must be notified immediately in writing, and if a replacement is desired, an application may be filed provided that "reasonable search" for the original has taken place.

Operator: An individual holding any commercial license may operate any standard FM station and any AM station that does not have a complicated directional antenna system. The operator with a 3rd class license or RP may do the following:

1. Turn the station on and off
2. Keep the power output between 90 and 105%
3. Make changes in modulation levels (i.e. turn up or down POT)

Other rules that must be followed are:

1. Whenever the transmitting system is observed to be beyond the legal limits or is inconsistent with the rules of the station authorization an attempt must be made to correct it. If this effort fails and there is no 2nd or 1st class license holder around, the station must be taken off the air immediately.
2. An operator may be on duty at the control point (Pratt Studio) instead of the transmitting facility (Mt. Lincoln) provided that:
    a. The transmitter is securely isolated from unauthorized persons.

b. The emissions of the transmitter are constantly monitored by remote control metering devices.

c. The station can be immediately removed from the air from the control point if technical difficulties occur.

Operator Responsibilities: An operator is responsible for the proper operation of the transmitter (to the extent described above), the keeping of legal logs, and the observance of FCC laws. While on duty the operator assumes full responsibility for the station. No operator may damage or allow to be damaged any station property. An operator may not transmit false, deceptive, unidentified, or superfluous communications or signals. An operator may allow another individual to perform equipment adjustments that involve special skills, but that operator remains responsible for these adjustments. *(At WAMH you should not become handyman on the spot. Our equipment is complicated and sensitive; notify an E-board member, preferably the Chief Engineer. Do not fix things yourself).*

Suspension of License: The FCC has the power to suspend an operator's license and may do so if any of the above rules are violated. If an operator has obtained her/his license fraudulently or assisted someone in obtaining a fraudulent license, both licenses shall be revoked. If an operator is notified by the FCC that s/he has violated a rule or regulation, that operator must respond in writing within 10 days to the FCC office originating the complaint. The reply should include: the details of the incident, as well as a description of the steps that have been taken to prevent similar occurrences in the future. If the failure was of a technical nature, a description of the failure, and a list of steps taken (including manufacturer's names of products ordered) to remedy the situation should be sent.

Penalties: Any person who willfully and knowingly violates the Communications Act of 1934 (where some of these rules come from) shall, upon conviction, be punished (if there is no penalty specified in the Act) by a fine not less than $10,000, or by imprisonment for a term not to exceed one year, or both. If this is a second offense, the person may be given an additional year in the slammer. Any person who willfully and knowingly violates a rule, regulation or restriction made by the FCC shall, in addition to any other penalties provided by law, be punished, upon conviction, by a fine of not more than $500 for each day during which such an offense took place.

## C. Some General FCC Rules & Regulations

- Rebroadcasting is the retransmission of any program received from another station. It may not be done without the expressed written consent of the source station.
- We are a non-commercial station. No advertising is allowed on the air. Advertising includes all of the following:
  1. Announcing where tickets may be purchased for an event.
  2. Announcing ticket prices.
  3. Adding on to a PSA or underwriter's announcement about an exhibit of some kind "I have seen the work and it's super—perhaps you'll want to buy some."
  4. Anything suggestive of us endorsing a product or business.

*It does not matter whether or not we are getting compensated—all of the above things are considered ads.*

- Another important thing: you may not send messages over broadcast radio. This means you can't:

  1. Say that Bill just called up and he wants to tell everyone that he has some kittens to give away at cost. (A kitten giveaway by a non-profit organization might be o.k.—it should however be presented in that form and cleared with the PSA director first)

  2. Say "Hey it's 2 a.m. and no one has showed up, so if any of you WAMH DJ's listening out there want to do a show, give me a call." So don't do it! How unprofessional can you get! If in such a situation, call the missing DJ and then, if necessary, the Program Director or another E-board member.One must also not attempt to create a situation in which the audience thinks that something is live when it is in fact on tape. Do not tell your audience that something is live if it isn't.

- Radio stations may not mention lotteries. A lottery by definition is a contest in which you have to purchase something to be eligible.

- If you ever broadcast a telephone conversation, you must notify all parties that you wish to do so before you put them on the air. The one exception to this rule is for talk shows where it is evident that anyone calling in wants to be on the air.

- The FCC has the right to visit the station during normal business hours. At this time they can request to see: program, operating, and maintenance logs; equipment performance measurements; a copy of the license of the operator on duty (you must keep your license at the station). For this reason, if we are to continue to operate, things must always be legal.

# PART VII
# WAMH CONSTITUTION

1.0 Statement of Purpose

1.1 WAMH is operated solely by members of the student bodies of Amherst College and the surrounding four colleges, and persons living in the Pioneer Valley area.

1.2 WAMH exists primarily to serve the Amherst College student body and the remainder of the five-college area

a) as a non-commercial radio station providing entertainment and information to its listeners;

b) as a forum for interested parties wishing to express points of view in an intelligent and informed manner; and

c) as a means of learning and instructing for both its operators and its listeners.

1.3 WAMH is ultimately responsible to the Amherst College student body, which funds and supports it, and to the Trustees of Amherst College, who hold its license.

2.0 The Composition of the Institution

2.1 WAMH shall be composed of two elements, its staff and its executive board.

2.2 Its staff shall be drawn from Amherst College and the surrounding colleges and towns. Although membership in WAMH shall be offered to anyone, only individuals who have a current FCC commercial license and have passed all parts of the WAMH license exam may operate the station's controls and sign its logs. Staff and, in rare cases, executive board members may be restricted from the usage of the station's other facilities, such restrictions to be defined by the executive board.

2.3 The executive board shall be composed of the following positions:

1) General Manager
2) Program Director
3) Music Directors (two)
4) Business Manager
5) Chief Announcer
6) Minority Media Project Director
7) Publicity/Promotions Director
8) News Director
9) Sports Director
10) Production Director
11) PSA Czar
12) Chief Engineer
13) Staff Representatives (two)

Only one person can fill each position (except where indicated). The E-board must make every effort to find qualified candidates to fill vacant positions. The General Manager may appoint a person to fill such positions in an acting, non-

voting-capacity. All vacancies will be filled by the E-board using the standard election procedure.

2.4 Although all executive board meetings are open to all staff members, and the advice and counsel of staff members is to be encouraged and solicited, any and all decisions regarding the maintenance and governance of the station shall derive exclusively from the executive board.

2.5 Each member of the executive board shall have a term of office from January 1 to December 31.

2.6 The executive board officers of one year shall elect the executive board of the following year in the period after Thanksgiving break and before the end of classes. All presently serving officers are eligible to vote, but present members of the E-board are not allowed to vote in elections in which they are candidates. The candidate, for positions contested and uncontested, receiving a simple majority of the votes of the entire Executive Board less those disqualified from voting, shall be elected. All balloting shall be secret. The following is the order for elections to the Executive Board: General Manager, Program Director, Music Director, Publicity/Promotions Director, Chief Announcer, News Director, Sports Director, Production Director, Business Manager, Minority Media Director, and Chief Engineer. All unsuccessful candidates are eligible for as yet unfilled positions. In the event that there are more than two contestants for a position and none receives a majority of votes, then a run-off election shall be held between the two leading candidates. In case of a tie, the GM shall not vote in the ensuing run-off.

2.7 The votes of all officers are equal. With the exception of elections, in votes requiring a simple majority, the General Manager shall vote only in the case of a tie. He shall have single vote in issues requiring a two-thirds majority to pass. Votes are binding only when there is a quorum of those present; a quorum is defined as a majority of the total membership of the executive board. If an issue is brought up before three successive executive board meetings, and there is not a quorum at any of the meetings, then the executive board may vote without quorum.

2.8 The executive board shall meet at least once weekly during the school year; extra meetings shall be called and publicized by the General Manager.

3.0 The Offices

3.1 Any and all decisions regarding the general or long-term maintenance of WAMH shall be made by a simple majority vote of the executive board, with the exception of the removal of an executive board or staff member from the station. Decisions regarding the individual departments are normally to be made by the relevant department heads; however, any decision made by any member of the executive board is subject to challenge by any other member of the executive board and may be subsequently vetoed by that board.

3.2 The General Manager is responsible for the following functions:

a) He is the titular head of the station; as such, he represents the station to Amherst College and the World.

b) He is responsible for the calling and governance of executive board meetings; he shall also record the minutes of these meetings.

c) He is responsible for the recruitment of executive board members.

d) He is responsible for the filing and inventory of all contracts made by WAMH.

3.3 The Business Manager is responsible for the fiscal operations of WAMH. He shall represent the station to the Student Finance Committee, and he shall formulate a budget to be approved by the executive board.

3.4 The Program Director has the following responsibilities:

a) He shall be responsible for the formulation and the maintenance of the broadcast schedule.

b) Together with the Chief Announcer, he is the chief liaison with the licensed operators; as such, he is responsible for their recruitment and discipline. The two are also responsible for training new members in use of equipment, instruction for FCC license acquisition, and compliance with FCC logs. They are also responsible for establishing guidelines for permissible on-the-air conduct and may dismiss disc jockeys for reasons of incompetence or negligence; such dismissals are subject to challenge by the executive board.

3.5 Any and all disputes among the Program Director, the News Director, the Chief Announcer, and the Publicity/Promotions Director shall be settled by the executive board.

3.6 Staff representatives

a) Staff representatives shall be nominated and elected annually by the station staff. For the purposes of this election, the staff shall consist of the disc jockeys and substitutes, designated by the Program Director and the Chief Announcer and the members of the business, music, news, engineering, publicity/promotions, productions and sports staffs, designated by the directors of those departments, subject to the review of the majority of the Executive Board, but shall not include the members of the Executive Board. Election procedure shall be established, and results certified by the executive board. Each staff representative shall have one vote on the Executive Board.

b) Opening of the election for staff representatives will be announced at the first staff meeting of the second semester. The election will be held by secret ballot within one week of this initial announcement.

c) The staff representatives will take office on the sixteenth day of the spring semester. Their terms will expire on the sixteenth class day of the following spring semester.

d) It is the responsibility of the Staff Representatives to inform the staff of Executive Board discussion and policy decisions as they occur.

4.0 Removal from Office

4.1 Members are suspended or removed from office after a hearing by the executive board and the vote of at least two-thirds of the executive board.

5.0 Adoption of this Constitution

5.1 This constitution shall be adopted by a simple majority of those currently serving on the executive board.

6.0 Amendment and Abolition of this Constitution

6.1 This constitution shall be amended or abolished by the vote of at least two-thirds of the total executive board.

## Amendment 1

*Ratified November 1978*

Establishment of the Minority Media Project

1. The Minority Media Project Director shall have duties and powers in the following three areas:
   (1) Programming for MMP DJ's;
   (2) Special Programming; and
   (3) acquisition, distribution, monitoring and ordering of all MMP music.
2. With regard to programming, the MMP Director shall consult with and advise the Program Director concerning all MMP programming. Final awarding of slots cannot occur unless the Program Director and the MMP Director have consulted concerning these matters. As a standard rule, MMP programs shall not be lumped together on any one day without the permission of the MMP Director; generally MMP programming shall be spread out over the weekend as well as the weekdays. The MMP Director shall officially act as a consultant to the Program Director; the Program Director has final say on all programming matters (except as noted above).
3. In the area of special programming, the MMP Director shall have control of 25 carts minimum for the necessary programming that he desires. The MMP Director has exclusive control of these tapes, and is obligated to prepare them in accord with FCC and technical specifications. The (special) Program Director shall not at any time, without the permission of the MMP Director, tamper with, remove, erase, or cause to be erased any tape under control of the MMP Director (unless that tape is technically or legally deficient). In this case the tape shall be returned to the MMP Director for correction and review.
4. Concerning MMP music, the MMP Director shall decide which MMP music is to be placed in the new music shelf and when such music is to be removed to the general stacks. All MMP music shall be reviewed by the MMP Director as it comes into the station. All MMP music shall be centralized in one location where it shall be catalogued separately (since Jazz is already separate it is not included in this alteration). Moreover, the MMP Director shall have the power via the MD to order music that is not provided to the station.
5. The MMP Director shall be elected by a simple majority of the E-Board of WAMH. The MMP Director must be a staff member and must possess a thorough knowledge of minority musical culture. Normally, this person will be one of the MMP DJ's at WAMH.

# APPENDIX I
# SAMPLE STATION LOG

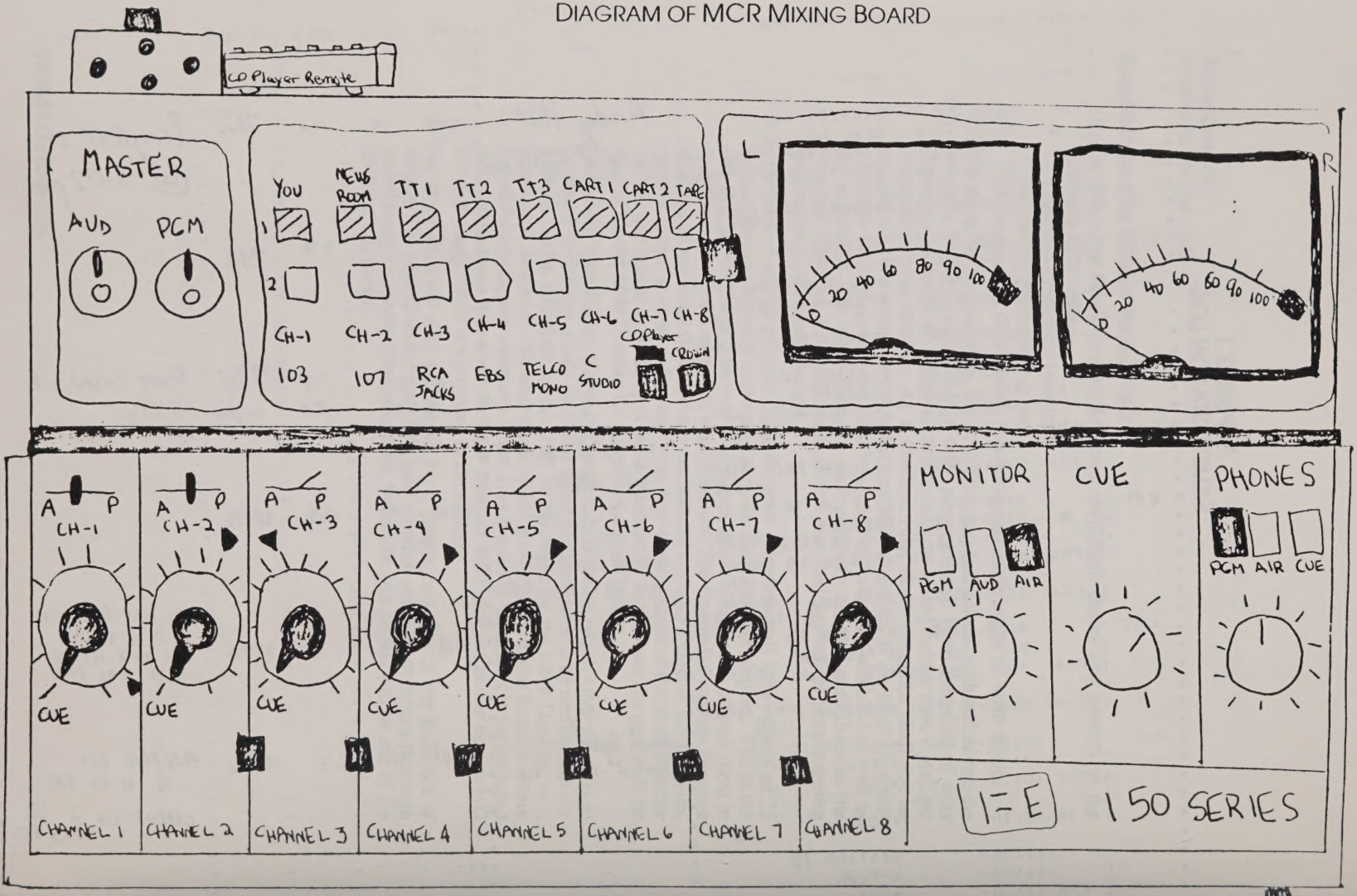
WAMH(FM)

AMHERST COLLEGE RADIO, AMHERST, MA. 01002 — 89.9 FM, STEREO — DATE: HYPOTHETICAL DAY IN, 19, JANUARY, 19

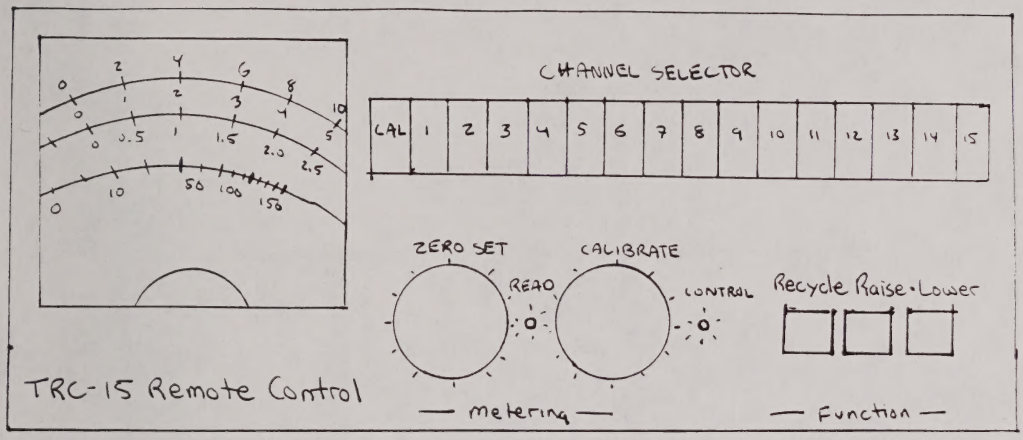
PROGRAM LOG — *** OPERATION *** (ON'S OFF) — TRANSMITTER LOG

| SID | -S- | TYPE | SCHED | AIRED | PROGRAM NAME | PM | TIME | VOLTS | AMPS | %POWER | COMMENTS |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | -L- | - | - | | - | | | - | - | - | |
| | -L- | PSA | 4:40 | - | *PSA | | | - | - | - | |
| 5:02 | - | - | 5:00 | 5:02 | STATION ID | Andy Hicks on @ 5:02pm | | - | - | - | |
| | -L- | N | 5:00 | 5:04 | NEWS NW | | 5:03 | 39 | 3.9 | 96% | Program on @ 5:02pm |
| | -L- | - | 5:00 | 5:02 | X-PLUG Randy Law | | | - | - | - | |
| | -L- | PSA | 5:20 | 5:20 | *PSA Smoking is bad for you (:45) | | | - | - | - | |
| | -L- | - | - | | - | | | - | - | - | |
| | -L- | PSA | 5:40 | 5:44 | *PSA Wear Shoes (:15) | | | - | - | - | |
| 5:59 | - | - | 6:00 | 5:59 | STATION ID | | | - | - | - | |
| | -L- | N | 6:00 | 6:02 | NEWS WH | | 5:58 | 38 | 3.8 | 94% | |
| | -L- | - | 6:00 | 6:03 | X-PLUG Dave Lepides | | | - | - | - | |
| | -L- | PSA | 6:20 | 6:16 | *PSA Don't take English 61 (:60) | | | - | - | - | |
| | -L- | - | - | | - | | | - | - | - | |
| | -L- | PSA | 6:40 | 6:50 | *PSA Breathe Oxygen (:75) | | | - | - | - | |
| 7:00 | - | - | 7:00 | 7:00 | STATION ID | | | - | - | - | |
| | -L- | N | 7:00 | 7:01 | NEWS PM | | 7:00 | 37 | 3.7 | 93% | Power raised at 7:01pm |
| | -L- | - | 7:00 | 7:00 | X-PLUG Goat's Express | | 7:02 | 39 | 3.9 | 98% | |
| | -L- | PSA | 7:20 | 7:22 | *PSA Be Nice to sheep (:10) | | | - | - | - | |
| | -L- | - | - | | - | | | - | - | - | |
| | -L- | PSA | 7:40 | 7:42 | *PSA EAT BEEF STEW (:25) | Andy Hicks off @ 7:31 pm | | - | - | - | |
| 8:01 | - | - | 8:00 | 8:01 | STATION ID | | | - | - | - | |
| | -L- | N | 8:00 | 8:02 | NEWS DML | | 8:00 | 39 | 3.9 | 98% | |
| | -L- | - | 8:00 | 8:05 | X-PLUG ROGER TURNER | | | - | - | - | |
| | -L- | PSA | 8:20 | 8:25 | *PSA SAVE THE WHALES (:50) | David Lepides ON @ 7:31 PM | | - | - | - | |
| | -L- | - | - | | - | | | - | - | - | |
| | -L- | PSA | 8:40 | 8:35 | *PSA HICKS IS ARMED AND DANGEROUS (:10) | | | - | - | - | EBS TEST RECEIVED @ 8:41 PM |
| 9:59 | - | - | 9:00 | 9:59 | STATION ID | | 9:01 | 39 | 3.8 | 97% | EBS TEST PLAYED @ 8:42 PM |
| | -L- | - | 9:00 | 9:01 | X-PLUG NMP | | | - | - | - | |
| | -L- | PSA | 9:20 | 9:20 | *PSA CLEANE (:15) | | | - | - | - | |
| | -L- | - | - | | - | | | - | - | - | |
| | -L- | PSA | 9:40 | 9:43 | *PSA KILL NANCY REGAN (:25) | | | - | - | - | |
| 10:02 | - | - | 10:00 | 10:02 | STATION ID | David Lepides OFF @ 10:02 PM | | - | - | - | |
| | -L- | - | 10:00 | - | X-PLUG | | 10:01 | 40 | 3.8 | 97% | PROGRAM OFF @ 10.02 PM |
| | -L- | PSA | 10:20 | - | *PSA | | | - | - | - | |
| | -L- | - | - | | - | | | - | - | - | |
| | -L- | PSA | 10:40 | - | *PSA | | | - | - | - | CARRIER OFF @ 10.02 PM |
| | - | - | 11:00 | - | STATION ID | | | - | - | - | |
| | -L- | - | 11:00 | - | X-PLUG | | 11: | - | - | - | |
| | -L- | PSA | 11:20 | - | *PSA | | | - | - | - | |
| | -L- | - | - | | - | | | - | - | - | |

# APPENDIX II
## DIAGRAM OF MCR MIXING BOARD



# APPENDIX III
# DIAGRAM OF METER REMOTE CONTROL




## Read Meters as Follows:

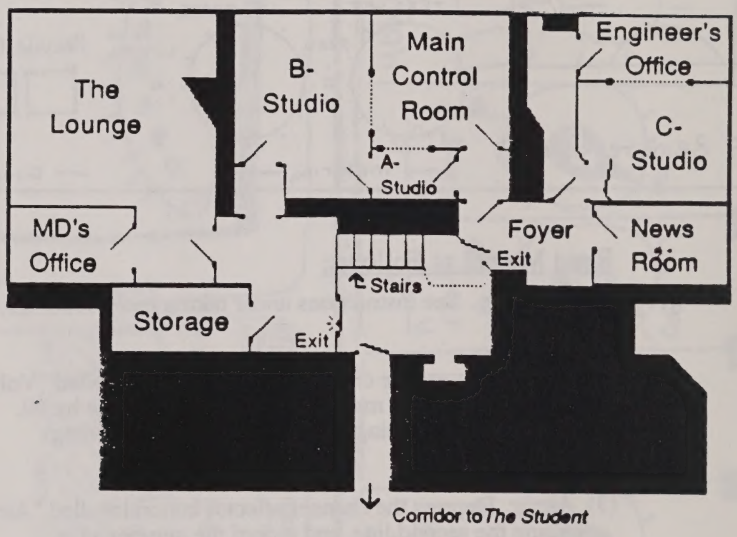
(1) Calibrate. See instructions under taking meter readings.

(2) Volts: Depress the channel selector button labelled "Volts", Read along the top line of the meter, and multiply the value by 10.
Example: 4 (reading) X 10 = 40 (recorded reading)

(3) Amps: Depress the channel selector button labelled "Amps", Read along the second line, and record the number as is.
Example: 3.8 (recorded reading)

(4) Power: Depress the channel selector button labelled "Power", Read on the bottom line, record as a percentage.
Example: 102% (recorded reading)

# APPENDIX IV
# STATION MAP




Pratt Dormitory
- Basement Level -

# Appendix V
# Guide to Abbreviations and Selected Terms

## Abbreviations

| | |
|---|---|
| EBS | Emergency Broadcast System |
| FCC | Federal Communications Commission |
| MCR | Main Control Room |
| MMP | Minority Media Project |
| PSA | Public Service Announcement |
| SID | Station Identification |

## Selected Terms

**A-Studio**: A-Studio is the small room next to MCR that is usually used for broadcasting newscasts and sports quizzes.

**B-Studio**: B-Studio is the middle room at WAMH which holds most of the jazz, soundtracks, reggae, and blues.

**C-Studio**: C-Studio is the production center for carts and tapes. C-Studio can also function as a back-up broadcasting booth in the event that DJ's are unable to broadcast from MCR.

**Carts**: Carts are 8-track cartridge tapes that contain PSA's and x-plugs.

**Federal Communications Commission (FCC)**: The FCC is the organization that makes sure everything is hunky-dory at WAMH.

**Legal SID**: There are two types of legal station identification for WAMH — "WAMH-Amherst" and "WAMH in Amherst".

**Main Control Room (MCR)**: The MCR is the central broadcasting booth at WAMH which also holds many new and progressive records.

**Meters**: The meters are the dials and buttons on the remote control unit in MCR which monitor the emissions of the radio transmitter.

**Potentiometer (POT)**: The potentiometers are the dial knobs on the MCR mixing board which regulate the output level or the volume of the broadcast sound.

**Segue**: A segue is a (hopefully) smooth transition between one song and the next, or between one set of songs and another set of songs.

**Set**: A set is a collection of songs played consecutively without an interspersed block of dialogue.

**Station Log**: The station log is the computer printout which functions as both a schedule and a record of everything that goes out over the airwaves.

**Transmitter**: The transmitter is the remote-controlled device which amplifies and broadcasts the radio signal.

**WAMHumor**: WAMHumor is the term given to the collection of off-beat and often corny jokes interspersed mercilessly throughout the pages of this great tome.

**WAMH Jock**: A WAMH jock is a highly skilled and linguistically lucid radio rocker who is not afraid to wear his/her WAMH shirt with pride.

# APPENDIX VI
# OBSCENITY POLICY

On January 27, 1989 new FCC regulations went into effect prohibiting indecent and obscene material from being aired at any time. This means that there is no more "safe harbor" period. Basically, unless a station can prove that the material in question has redeeming social value, any broadcast containing vulgarity or dealing with excretory organs or sexual desire is out. Of course, clinical shows like Dr. Ruth's are still allowed, but don't you try it. We don't feel like trying to prove that you are a sex expert in court. Since we aren't sure at this point how stringent the FCC will be in prosecuting violators of these new laws, WAMH has adopted the following guidelines.

1. No on-air swearing, ever, even if the word appears in a song title or group name.

2. There is a pretty clear line between songs calculated to offend and songs containing an occaisional "shit " or "fuck". Examples of the former are songs like "Hamburger Martyr", "Fuck Like a Beast", "Beef Baloney" and "Slip It In". Note that this last song contains no actual obscene words but is entirely about sexual intercourse. Do not play any song that falls into this category.

For now we are allowing songs with a stray obscenity here and there to be aired. If you have any doubt as to which group a song falls into, it's best not to play it. The Music Directors will do their best to flag all obscenities, but they are bound to miss some, so stay alert.

3. Both written and CARTed predisclaimers and disclaimers will be available. The Program Director may require certain DJ's (for instance, those whose shows contain a high amount of incidental obscenity) to use a predisclaimer, but all are encouraged to air one at the beginning of the show and each hour following.

These are admittedly severe measures, but we are now laboring under severe laws. We won't hesitate to suspend a DJ guilty of violating this policy. With a bit of practice, self-censorship will be easy. If you have any questions, contact the Program Director.